ROLE OF THE GRAND DUCHESS IN *THE GONDOLIERS*
COMPOSER: ARTHUR SULLIVAN

by

LINDA BAIRD

B.Mus., University of British Columbia, 1997

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Opera)

THE UNIVERSITY OF BRITISH COLUMBIA

July 2007

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ABSTRACT

The thesis for the Master of Music degree in Opera consists of the performance of a major role in one full opera production in the first or second year.

My major role in one full opera production was The Grand Duchess performed in The Gondoliers on December 15th and 17th.
The Gondoliers

Director: Nancy Hermiston
Conductor: Robert Tweten

December 14, 15, 16, 2006, 8 pm
December 17, 2006, 3 pm

Presented by the UBC Opera Ensemble in cooperation with
We invite you to visit our art exhibit in the foyer of the Chan Centre during the intermission.

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The Gondoliers
or
The King of Barataria

Music by Arthur Sullivan
Libretto by W. S. Gilbert

Director, Nancy Hermiston
Conductor, Robert Tweten
featuring UBC Opera Ensemble

There will be one 20-minute intermission

Chan Shun Concert Hall
December 14, 15, 16, 17, 2006

This production is made possible by generous assistance of the Chan Endowment Fund of the University of British Columbia and the David Spencer Endowment Encouragement Fund
Synopsis

ACT I The Piazetta, Venice

The two Gondoliers, Marco and Giuseppe, are so handsome and have such winning ways that they have completely turned the heads of the pretty contadine. Marco and Giuseppe are nonplussed as to whom to choose as their brides. They decide to solve the problem by allowing themselves to be blindfolded, whilst the contadine and their superfluous gondolier admirers dance round Marco and Giuseppe. In the ensuing game Marco catches Gianetta, and Giuseppe, Tessa. The remaining contadine accept their fate and pair off with the previously ignored gondoliers. They all run off merrily to get married.

As they disappear a gondola stops before the steps of the Piazetta. From it emerge the Duke and Duchess of Plaza-Toro, their daughter Casilda and their suite, consisting of “His Grace’s private drum,” Luiz. They are dressed as befits their noble station, but their clothes are a little the worse for wear. They have brought their daughter Casilda from Spain. The Duke demands an audience with Don Alhambra, the Grand Inquisitor.

While Luiz is on the errand the Duke reveals to Casilda that when she was a six-months-old babe she was married by proxy to the infant son of the wealthy King of Barataria. The King of Barataria subsequently became a Wesleyan Methodist of a most bigoted and persecuting type. The Grand Inquisitor, determined that such an innovation should not be perpetuated in Barataria, stole the youthful heir to the throne and conveyed him to Venice. A fortnight later the Barataria King and his Court were all killed in an insurrection.

Casilda, therefore, is now Queen of Barataria. But the whereabouts of the new King is not definitely known. Casilda, unfortunately, is in love with someone else—her father’s “private drum,” Luiz—and they are both despondent at the sad thought of what the future must bring.

Don Alhambra, the Grand Inquisitor, who now approaches and is introduced to Casilda, explains that when he stole the youthful Prince of Barataria, he brought him to Venice and placed him in the family of a highly respectable Gondolier, who had a son of the same age. The Gondolier, through a fondness for drinking, muddled up the two children, and when the Inquisitor went to fetch the Royal Child he found it impossible to tell which was which. This news is received rather philosophically. The only person who can possibly tell is the foster mother of the Prince, Inez (who is Luiz’ mother). Luiz is sent to fetch her.

Giuseppe and Marco now return with their new-wed wives. Don Alhambra (whom at first they mistake for an undertaker) informs them that either Giuseppe or Marco is the King of Barataria, and that until the mystery is unravelled they must take up the reins of government as one individual. They may take all their friends with them—all, that is, except the ladies, who must stay behind. This is rather a
blow, but they are assured that the separation will be only for a short period. A boat is then brought, and the Gondoliers clamber aboard with Giuseppe and Marco, whilst the contadine wave a tearful farewell.

ACT II A Pavilion in the Court of Barataria (Three Months Later)
In Barataria, the chorus of gondoliers are enjoying living under “a monarchy that’s tempered with Republican equality”. It turns out that Marco and Giuseppe have in fact been doing all the work around the palace for the past three months—it is the privilege of royalty! They are happy enough with this arrangement, except that they are worried about having to share a single portion of rations between the two of them, and they miss their wives. Soon, however, all the ladies arrive, having risked the long sea voyage from Venice—they could no longer stand the separation. In delight, the reunited couples have a magnificent banquet and a dance (a cachucha). The Grand Inquisitor arrives at the ball and inquires why he saw unimportant servants dancing. Realising that the Republican gondoliers have promoted everyone to the nobility, he explains that there must be some distinction between commoners and those of rank, because “when everyone is somebody, then no-one’s anybody”. He then breaks the news that one of the gondoliers had married Casilda when a baby and therefore is an unintentional bigamist. The gondoliers attempt to console their wives, who are distraught to discover that neither one will be queen, and that one is married to someone who was already married.

The Duke and Duchess of Plaza Toro soon arrive with the beautiful Casilda, and the Duke, appalled at the lack of pomp and ceremony with which he is received, attempts to educate the two monarchs in proper royal behaviour. After a lesson in etiquette, the two Palmieri brothers are left alone with Casilda. She agrees to be an obedient wife, but warns them that she is “over head and ears in love with someone else.” Seizing this opportunity, the two men introduce their wives. The three ladies and two men sing a quintet about their unprecedented predicament.

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Robert Tweten
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### The Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Dec. 14 &amp; 16</th>
<th>Dec. 15 &amp; 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke</td>
<td>Dana Sharp</td>
<td>Ed Moran</td>
</tr>
<tr>
<td>Luiz</td>
<td>Paul Just</td>
<td>Kevin Lee</td>
</tr>
<tr>
<td>Don Alhambra</td>
<td>Neil Craighead</td>
<td>Michael MacKinnon</td>
</tr>
<tr>
<td>Marco</td>
<td>Adam Fisher</td>
<td>Adrian Glaubert</td>
</tr>
<tr>
<td>Giuseppe</td>
<td>DJ Calhoun</td>
<td>Seth Drabinsky</td>
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<tr>
<td>Antonio</td>
<td>Connor Beaton</td>
<td>Brent Calis</td>
</tr>
<tr>
<td>Francesco</td>
<td>Stephan van Eeden</td>
<td>Jason Cook</td>
</tr>
<tr>
<td>Giorgio</td>
<td>Scott Brooks</td>
<td>David Cook</td>
</tr>
<tr>
<td>Annibale</td>
<td>Seth Drabinsky</td>
<td>David Locke Norton</td>
</tr>
<tr>
<td>Duchess</td>
<td>Rose-Ellen Nichols</td>
<td>DJ Calhoun</td>
</tr>
<tr>
<td>Casilda</td>
<td>Lucy Smith</td>
<td>Linda Baird*</td>
</tr>
<tr>
<td>Gianetta</td>
<td>Chloé Hurst</td>
<td>Margot LeVae</td>
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<tr>
<td>Tessa</td>
<td>Erin Fisher</td>
<td>Hiather Darnel-Kadonaga</td>
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<tr>
<td>Fiametta</td>
<td>Stephanie Nakagawa</td>
<td>Erinn Roberts*</td>
</tr>
<tr>
<td>Vittoria</td>
<td>Lindsay Renner-Wallace</td>
<td>Shannon Chan-Kent*</td>
</tr>
<tr>
<td>Giulia</td>
<td>Lisa-Dawn Kilthau</td>
<td>Alicia Woyarnski</td>
</tr>
<tr>
<td>Inez</td>
<td>Alicia Woyarnski</td>
<td>Lindsay Renner Wallace</td>
</tr>
</tbody>
</table>

### The Chorus

**Soprano**
- Leah Alfred
- Shannon Chan-Kent*
- Rena Chen
- Hiather Darnel-Kadonaga
- Katie Dwernychuck
- Rachel Fenlon
- Chloé Hurst
- Caroline Jang
- Teiya Kasahara
- Lisa-Dawn Kilthau
- Jessica Lacoursière
- Gina McLellan
- Melanie McTaggart
- Stephanie Nakagawa
- Diana Oros-Wilder
- Simone Osborne
- Jennifer Schinzel
- Teresa Sedlmair
- Ni Shi
- Rachel Stewart

**Alto**
- Jessica Turje
- Amelia Zemtseff
- Linda Baird*
- Erin Fisher
- Margot LeVae
- Rose-Ellen Nichols
- Sonya Nyby
- Lindsay Renner-Wallace
- Erinn Roberts*
- Whitney-Leigh Sloan
- Madeline Lucy Smith
- Alicia Woyarnski

**Tenor**
- Joseph Spitale
- Iain Taylor
- Stephan van Eeden
- Connor Beaton
- Scott Brooks
- DJ Calhoun
- Brent Calis
- Neil Craighead
- Adam Da Ros
- Seth Drabinsky
- David English
- David Locke-Norton
- Michael MacKinnon
- Ed Moran
- Dana Sharp
- Ian Taylor
- Brendan Alan Thrasher

* Appearing Courtesy of the Canadian Actors Equity Association
The Orchestra

Concert Mistress
Fiona Haughton

Violin I
Ewa Sas
Janna Sailor

Violin II
Haishi Zhang
Erin vanKooten

Viola I
Eric Edington-Hryb

Viola II
Vanessa Hellinga

Cello
Grace Harvey

Violin I
Ewa Sas
Janna Sailor

Violin II
Haishi Zhang
Erin vanKooten

Viola I
Eric Edington-Hryb

Viola II
Vanessa Hellinga

Cello
Grace Harvey

The Production Team

Director
Nancy Hermiston

Conductor
Robert Tweten

Musical Director
Richard Epp

Stage Manager
Melania Radelicki

Assistant Stage Managers
Melissa Eyes
Marshall McMahen

Choreographer
Nancy Hermiston

Assistant Choreographer
Michael Mori

Choral Director
John Arsenault

Opera Coaches
Richard Epp, David Boothroyd, Michael Onwood

Production Manager
Jeremy Baxter

Set Design
Julie Martens

Lighting Design
Jeremy Baxter

Technical Director
Keith Smith

Lighting Operator
Marijka Brusse

Properties Supervisor
Melissa Eyes

Makeup
Carmen Garcia, Nel Volrich

Hairdressing and Wigs
Elke Englicht

Costume Advisor
Parvin Mirhady

Costumes & Head of Wardrobe
Gina McLellan
Rose-Ellen Nichols

Bassoon
Marc De Geus
Sheba Thibideau

Trumpet
Maria Alfaro

Horn I
Mindy Liang

Horn II
Hsueh-Jen Huang

Trombone
Eric North
Aaron Hawn
Mike Schafer

Percussion
Nicholas Jacques

Wardrobe Assistant
Lisa-Dawn Kilthau

Stage Crew
Mya Brown, Daniel Jang
Kayla Park, Adrianne Searcy

Set Carpenters
Harry Vanderschee
Larry Walski, Rob Lewis
John Popkin

Set Painters
Skai Fowler
UBC scenic paint class

Productions Assistants
Lindsay Renner Wallace
Ed Moran, Adam Fisher
Michael MacKinnon
Dana Sharp, Whitney Sloan, Seth Drabinsky
Brian Lee, Scott Brooks

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About the UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded in 1995, with the appointment of Canadian lyric coloratura Nancy Hermiston as Head of the Voice and Opera divisions. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 70-member company, performing two productions at UBC every season and touring the Czech Republic and Germany for the last seven summers. The Ensemble's mission is to educate young opera singers and to provide performance opportunities for them, thus preparing them for an international career. As well, it seeks to provide a platform for new operatic and music theatre works. Past main season productions have included Le Nozze di Figaro, Manon, Eugene Onegin, Robert Ward's The Crucible, and many more. The Ensemble also performed with Ben Heppner in a special concert at the Chan Centre, broadcast on CBC Radio.

The Ensemble's mainstage productions for the 2006/07 season are The Gondoliers (Dec. 14-17) and one of the favourite operas of all time—Puccini's La Boheme (Feb. 8-11).

In the summer of 2005, the Ensemble traveled to the Czech Republic to a critically acclaimed production of Mozart's Cosi fan Tutte, which was performed in the Prague Estates Theatre, location of the premiere of Mozart's Don Giovanni. In addition, the Ensemble has mounted productions at the Usti nad Labem City Theatre as well as in neighboring cities.

Ms. Hermiston was also invited to return to the Czech Republic in September 2001 to direct the European premier of The Crucible, and was accompanied by select students, past and present, who appeared in the production. The UBC Opera Ensemble has also performed in the Czech Republic for dignitaries at the Canadian Embassy.

UBC is also very involved with professional companies in Vancouver. Last year they started a cooperative effort with the Vancouver Opera on Naomi's Road, an opera about the Japanese internment in BC, commissioned for touring to schools. Following a sold out set of performances of “A Merry Old Evening of Opera” at Bard on the Beach last Summer, members of the Ensemble, reunited with Christopher Gaze for a concert with the Vancouver Symphony. This past summer the Ensemble performed in productions of Mozart's Don Giovanni and Le Nozze di Figaro in the Czech Republic. After their European tour the Ensemble returned to the West Ben Festival in Ontario for their third production at the Festival performing Gilbert and Sullivan's H.M.S. Pinafore.

Their main fundraising event of the year will be their annual Masked Ball, held on the stage of The Chan Centre Mar.1, 2006. The funds they raise from this event will assist in costs for their upcoming productions and for their students to study and perform in Europe in the summer. The monies raised will assist in the further development of young artists who will go on to represent UBC in national and international careers.
Acknowledgements and Special Thanks
The David Spencer Endowment Encouragement Fund
The Chan Family
Dr. Irving Guttman
Parvin Mirhady of the Vancouver Opera Costume Department
Jesse Read
David Boothroyd
The UBC School of Music Faculty and Staff
Theatre at UBC
Vancouver Opera Association
Vancouver Opera Guild
Waterfront Theatre
Martha Lou Henley Charitable Foundation
Friends of the UBC Opera Ensemble
Staff of the Chan Centre for the Performing Arts

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UPCOMING:
La Bohème
By G. Puccini
Libretto by G. Giacosa and L. Illica
February 8, 9, 10, 8pm and 11 at 3pm
Chan Centre

Johannes-Passion
(St. John Passion)
By J. S. Bach
April 7 and 9 at 7:30pm
Old Auditorium

More information: 604.822.5574
For the Chan Centre for the Performing Arts at UBC

Carl Armstrong  Events & Concessions Coordinator
Wendy Atkinson  Programming Manager
Donna Caedo  Ticket Office Manager
David S. Collins  Development Coordinator
Rich Hamakawa  Production Clerk
Joyce Hinton  Associate Managing Director Programming & Administration
Sid Katz  Managing Director
Beng Khoo  Operations Clerk
Flora Lew  Financial Coordinator
Rachel Lowry  Marketing & Programming Coordinator
Cameron McGill  Associate Managing Director, Facilities and Operations
Scott Miller  Head Stage Technician
Jay O'Keeffe  Head Audio Technician
Andrew Riter  Head Lighting Technician
Nadia Roberts  Events & Front of House Coordinator
Owen Schellenberger  Assistant Technical Director
Laura Lee Shalevich  Financial & Programming Clerk
Francis Sykora  Ticket Office Supervisor
Dayna Szyndrowski  Programming & Communications Assistant Coordinator
Kristen Wong  Reception/Clerk (Mat Replacement)
Jowen Yeo  System Administrator

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Scott Brooks
Seth Drabinsky
Rose-Ellen Nichols
Lucy Smith
Chloé Hurst
Erin Fisher
Stephanie Nakagawa
Lindsay Renner-Wallace
Lisa-Dawn Kilthau
Alicia Woynarski

Dec. 15 & 17
Don Alhambra
Ed Moran
Kevin Lee
Michael MacKinnon
Francesco
Adrian Glaubert
Giuseppe
Seth Drabinsky
Antonio
Brent Calis
Francesco
Jason Cook
Giorgio
David Locke Norton
Annibale
DJ Calhoun
Duchess
Linda Baird*
Casilda
Margot Levae
Gianetta
Hiather Darnel-Kadonaga
Tessa
Erinn Roberts*
Fiametta
Stephan van Eeden
Vittoria
Seth Drabinsky
Giulia
Shannon Chan-Kent*
Inez
Alicia Woynarski

The Chorus

Soprano
Jessica Turje
Leah Alfred
Amelia Zemtseff
Shannon Chan-Kent*
Rena Chen
Linda Baird*
Hiather Darnel-Kadonaga
Erin Fisher
Katie Dwernychuck
Margot LeVae
Rachel Fenlon
Rose-Ellen Nichols
Chloé Hurst
Sonya Nyby
Caroline Jang
Lindsay Renner-Wallace
Teiya Kasahara
Erinn Roberts*
Lisa-Dawn Kilthau
Whitney-Leigh Sloan
Jessica Lacoursière
Madeline Lucy Smith
Gina McLellan
Alicia Woynarski
Melanie McTaggart
Tenor
Jason Cook
Stephenie Nakagawa
Adam Fisher
Lindsay Renner-Wallace
Diana Oros-Wilder
Erinn Roberts*
Simone Osborne
Whitney-Leigh Sloan
Jennifer Schinzel
Madeline Lucy Smith
Teresa Sedlmair
Alicia Woynarski
Ni Shi
Tenor
Rachel Stewart
Melanie McTaggart
Mark Pepe

* Appearing Courtesy
of the Canadian Actors
Equity Association
The Orchestra

Concert Mistress
Fiona Haughton

Violin I
Ewa Sas
Janna Sailor

Violin II
Haishi Zhang
Erin vanKooten

Viola I
Eric Edington-Hryb

Viola II
Vanessa Hellinga

Cello
Grace Harvey

Bass
Conrad Good

Flute I
Terry Lim

Flute II
Garrett Hudson

Oboe I
Katrina Bligh

Oboe II
Erica Scheurkogel

Clarinet I
Michelle Goddard

Clarinet II
Connor Learmouth

Bassoon
Marc De Geus
Sheba Thibideau

Trumpet
Maria Alfaro

Horn I
Mindy Liang

Horn II
Hsueh-Jen Huang

Trombone
Eric North
Aaron Hawn
Mike Schafer

Percussion
Nicholas Jacques

The Production Team

Director
Nancy Hermiston

Conductor
Robert Tweten

Musical Director
Richard Epp

Stage Manager
Melania Radelicki

Assistant Stage Managers
Melissa Eyes
Marshall McMahen

Choreographer
Nancy Hermiston

Assistant Choreographer
Michael Mori

Choral Director
John Arsenault

Opera Coaches
Richard Epp,
David Boothroyd,
Michael Onwood

Production Manager
Jeremy Baxter

Set Design
Julie Martens

Lighting Design
Jeremy Baxter

Technical Director
Keith Smith

Lighting Operator
Marijka Brusse

Properties Supervisor
Melissa Eyes

Makeup
Carmen Garcia,
Nel Volrich

Hairdressing and Wigs
Elke Englicht

Costume Advisor
Parvin Mirhady

Costumes & Head of Wardrobe
Gina McLellan
Rose-Ellen Nichols

Wardrobe Assistant
Lisa-Dawn Kilthau

Stage Crew
Mya Brown, Daniel Jang
Kayla Park, Adrianne Searcy

Set Carpenters
Harry Vanderschee
Larry Walski, Rob Lewis
John Popkin

Set Painters
Skai Fowler
UBC scenic paint class

Productions Assistants
Lindsay Renner Wallace
Ed Moran, Adam Fisher
Michael MacKinnon
Dana Sharp, Whitney Sloan, Seth Drabinsky
Brian Lee, Scott Brooks

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About the UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded in 1995, with the appointment of Canadian lyric coloratura Nancy Hermiston as Head of the Voice and Opera divisions. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 70-member company, performing two productions at UBC every season and touring the Czech Republic and Germany for the last seven summers. The Ensemble’s mission is to educate young opera singers and to provide performance opportunities for them, thus preparing them for an international career. As well, it seeks to provide a platform for new operatic and music theatre works. Past main season productions have included Le Nozze di Figaro, Manon, Eugene Onegin, Robert Ward’s The Crucible, and many more. The Ensemble also performed with Ben Heppner in a special concert at the Chan Centre, broadcast on CBC Radio.

The Ensemble's mainstage productions for the 2006/07 season are The Gondoliers (Dec. 14-17) and one of the favourite operas of all time—Puccini’s La Bohème (Feb. 8-11).

In the summer of 2005, the Ensemble traveled to the Czech Republic to a critically acclaimed production of Mozart’s Così fan Tutte, which was performed in the Prague Estates Theatre, location of the premiere of Mozart’s Don Giovanni. In addition, the Ensemble has mounted productions at the Usti nad Labem City Theatre as well as in neighboring cities.

Ms. Hermiston was also invited to return to the Czech Republic in September 2001 to direct the European premier of The Crucible, and was accompanied by select students, past and present, who appeared in the production. The UBC Opera Ensemble has also performed in the Czech Republic for dignitaries at the Canadian Embassy.

UBC is also very involved with professional companies in Vancouver. Last year they started a cooperative effort with the Vancouver Opera on Naomi’s Road, an opera about the Japanese internment in BC, commissioned for touring to schools. Following a sold out set of performances of “A Merry Old Evening of Opera” at Bard on the Beach last Summer, members of the Ensemble, reunited with Christopher Gaze for a concert with the Vancouver Symphony.

This past summer the Ensemble performed in productions of Mozart’s Don Giovanni and Le Nozze di Figaro in the Czech Republic. After their European tour the Ensemble returned to the West Ben Festival in Ontario for their third production at the Festival performing Gilbert and Sullivan’s H.M.S. Pinafore.

Their main fundraising event of the year will be their annual Masked Ball, held on the stage of The Chan Centre Mar.1, 2006. The funds they raise from this event will assist in costs for their upcoming productions and for their students to study and perform in Europe in the summer. The monies raised will assist in the further development of young artists who will go on to represent UBC in national and international careers.
Acknowledgements and Special Thanks

The David Spencer Endowment
Encouragement Fund
The Chan Family
Dr. Irving Guttman
Parvin Mirhady of the Vancouver Opera Costume Department
Jesse Read
David Boothroyd
The UBC School of Music Faculty and Staff
Theatre at UBC
Vancouver Opera Association
Vancouver Opera Guild
Waterfront Theatre
Martha Lou Henley Charitable Foundation
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Staff of the Chan Centre for the Performing Arts

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UPCOMING:

La Bohème
By G. Puccini
Libretto by G. Giacosa and L. Illica
February 8, 9, 10, 8pm and 11 at 3pm Chan Centre

Johannes-Passion
(St. John Passion)
By J. S. Bach
April 7 and 9 at 7:30pm
Old Auditorium

More information: 604.822.5574
For the Chan Centre for the Performing Arts at UBC

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